

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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SATURDAY, APRIL 29, 1882.

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5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

First Appearance this Season of Mdme Albani.

THIS EVENING (SATURDAY), April 29, will be performed VERDI's Opera, "LA TRAVIATA." Violetta, Mdme Albani; Giorgio Germont, Signor Cotogni; Barone Duphol, Signor Scolara; Alfredo, Signor Frapolli. Conductor—M. DUPONT.

MONDAY next, May 1, MEYERBEER'S Opera, "LES HUGUENOTS," concluding at the end of the Third Act. Valentine, Mdme Fursch-Madi; Marguerite di Valois, Mdme Valleria; Urbano, Mdme Trebelli; Conte di San Bris, Signor de Reszé; Conte di Nevers, Signor Cotogni; and Raoul di Sangis, Signor Mierzwinsky. Conductor—Signor BEVIGNANI. The Incidental Divertissement will be supported by Mdlle Reuters.

TUESDAY next, May 2, MEYERBEER'S Opera, "DINORAH." Dinorah, Mdme Sembrich; Un Caprajo, Mdme Trebelli; Hoel, Signor Cotogni; and Corentino, Signor Frapolli.

THURSDAY next, May 4 (Subscription night, in lieu of Saturday, August 5), VERDI's Opera, "AIDA" (to commence at 8.15). Aida, Mdme Fursch-Madi; Amneris, Mdme Stahl (her first appearance in England); Amonasro, Signor Padolini; and Radamès, M. Vergnet.

Doors open at 8.0; the Opera commences at 8.30. The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, £1 5s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 1s.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d. Programmes, with full particulars, can be obtained of Mr Edward Hall, at the Box Office, under the Portico of the Theatre, where applications for Boxes and Stalls are to be made; also of Mr Mitchell, Messrs Lacon & Oller, Mr Bubb, Messrs Chappell & Co., and Mr Olivier, Bond Street; Messrs Leader & Co., 62, Piccadilly; Messrs Cramer & Co., 201, Regent Street; Mr Alfred Hayes, 4, Royal Exchange Buildings, and 26, Old Bond Street; and of Messrs Keith, Prowse & Co., 48, Cheapside.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY, April 29th, at Three. The programme will include Wedding March, composed in honour of the marriage of H.R.H. the Duke of Albany with H.R.H. the Princess Helen of Waldeck (first time of performance with orchestra); Overture, *Magic Flute* (Mozart); Pianoforte Concerto, in E flat, No. 1 (Liszt); Symphony in C (Schubert); Pianoforte Solos, "Ouverture di Ballo" (Sullivan); Vocalist—Mrs Hutchinson. Solo Piano—Mdme Sophie Menter. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and Admission to Concert-room, 6d.

## UNDER DISTINGUISHED PATRONAGE.

MDLLE ALICE ROSELLI'S GRAND EVENING CONCERT, STEINWAY HALL, May 2, at Half-past Eight. Artists—Misses Santley, Alice Roselli, Helen Meason, Lillia Reynolds, Mdme Enriques, Miss Kipping; Mr W. H. Cummings, Frank May, and Mr Jessurun. Pianoforte—Mr Sidney Smith. Violin—Herr Joseph Ludwig. Conductors—Signor GIRO PINSUTI, Mr BIRD, and LINDSAY SLOPER. Stalls, 21s.; Reserved, 10s. 6d. and 5s.; Admission, 1s.; to be had of Mdlle ALICE ROSELLI, 21, Halsey Street, Cadogan Square, S.W., and at the Hall.

MADAME SOPHIE MENTER will give her LAST PIANOFORTE RECITAL previous to her provincial tour, at ST JAMES'S HALL, on FRIDAY, May 5, at Three o'clock. Mdme Sophie Menter will play Beethoven's Sonata, Op. 57 (Appassionata), and Selections from Handel, Scarlatti, Mendelssohn, Schubert, Chopin, Rubinstein, and Liszt. Stalls, 10s. 6d.; Balcony, 3s.; Admission, 1s.; Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street; and at Austin's Ticket Office, St James's Hall.

## UNDER DISTINGUISHED PATRONAGE.

HERR S. LEHMEYER will give TWO PIANOFORTE RECITALS on WEDNESDAY, May 24, and WEDNESDAY, June 28, at ST JAMES'S HALL, New Room (entrance in Piccadilly, restaurant door), to commence at Eight o'clock. Herr Lehmeier will play a selection of Classical Pianoforte Music on each occasion, and also introduce some of his best pianoforte pupils. Herr Lehmeier will be assisted by one eminent vocalist on each occasion. Subscription Tickets for the two recitals, One Guinea; Single Tickets, 12s. 6d. For further particulars apply to Herr LEHMEYER, 67, Wigmore Street, Cavendish Square; Messrs Chappell & Co., 50, New Bond Street; and at St James's Hall.

## "MIDNIGHT CHIMES."

MISS COSFORD will sing Professor BERGSON's new Song, "MIDNIGHT CHIMES," at Northampton next week.

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MR SINCLAIR DUNN'S ENTERTAINMENT, "SONGS OF BRITAIN," TUESDAY, May 2, at the LONDON ART GALLERIES, 23, Baker Street, Portman Square. Artists: Miss Eleanor Rees, Miss Ella Hall, and Mr Sinclair Dunn. Admission by Ticket—Reserved Seats, 4s.; Unreserved, 2s.

MR SINCLAIR DUNN, Scottish Tenor, has been engaged to give his popular Entertainment, "A NIGHT WITH SCOTCH POETS," at Kensington Palace, on Wednesday, 24th May.

MR GEORGE GEAR'S CONCERT, TUESDAY next, May 2, at Three o'clock, ST GEORGE'S HALL. Miss Anna Williams, Mdme A. Paget, Mdme Patey, Mr Percy Blandford. Violin, Miss K. Chaplin; harp, Mr Oberthür; pianoforte, Mr George Gear. Accompanists, Miss Nellie Chaplin and Mr H. Parker. Tickets, 10s. 6d., 7s., 5s., 3s., and 1s., at the Hall, and of Mr G. Gear, 68, Seymour Street, Portman Square, W.

MR GEORGE GEAR will play works by Beethoven, Schumann, Niels Gade, and his own Sonata (No. 2), in C minor, at St George's Hall, on Tuesday next.

## MADAME MARIE ROZE'S PROVINCIAL TOUR.

MADAME MARIE ROZE will appear next week in CONCERTS at Dublin, Waterford, Cork, and Limerick, under the direction of Mr N. Vert, to whom all communications should be addressed. 52, New Bond Street, W.

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[April 29, 1882.]

In the High Court of Justice, Chancery Division, CARTER v. FULLER.  
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"HER VOICE." IGNACE GIBSON's popular Song (poetry by "A Soldier's Daughter"), sung by Madame ENRIQUEZ, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

"PARADISE LOST." An Oratorio. Composed by ANTON RUBINSTEIN, on the Poem of MILTON. The English version of the words by JOSIAH PITTMAN. Paris: GÉRARD, 2, Rue Scribe.

## ROYAL ITALIAN OPERA.

It will be within easy recollection that Mdme Sembrich made her most successful *début* at Covent Garden as the heroine of *Lucia di Lammermoor*. The triumph of that initial effort she sought to repeat on Thursday night, when her *rentrée* for the season was made. It is out of our power to say that the clever artist succeeded, but we can suggest the reasons why she failed. In the first place, Mdme Sembrich is not now a new face and a new voice; wherefore the quidnuncs did not rush to see and hear. In the next place, *Lucia* has been so completely worn to rags and tatters by the constant use of its flimsy material that, lacking some fresh singer in the principal part, the public simply decline to attend. This explains the rather scanty audience of Thursday night, and also the absence of such enthusiastic demonstrations as attended Mdme Sembrich's first appearance. The artist, however, has not deteriorated. She sings as well as ever, displays the same facility of execution and range of voice, and exercises in full force qualities which anywhere and always must secure more than common distinction. We advise Mdme Sembrich to extend her repertory, if possible, in the direction of classic opera. She is, it appears, to play the Queen of Night in *Die Zauberflöte*, and the step is a wise one, to be followed, let us hope, by others of a similar kind. In any case she may be assured that the day when a *prima donna* could subsist in London upon a few showy parts, has passed never to return. It matters very little now who undertakes the male characters in Donizetti's opera, but we should add that Edgardo was represented by Signor Frapoli, in the absence of Signor Mierzwinsky, who was doubtless suffering from and repenting the imprudence of singing upon such a cold as he had on the opening night. Signor Pandolfini was a good Enrico, and Signor Silvestri an energetic Raimondo. Signor Bevignani conducted; the great *ensemble* of the contract scene being given under his direction with more than customary effect—enough, indeed to draw an encore from a solid house.

The opera on Saturday night was Gounod's *Faust*, to hear which the largest audience of the season, so far, gathered together, headed by the Prince and Princess of Wales. Time and change seem incapable of affecting the charm of this beautiful work, and for the phenomenon there are good reasons, needless of discussion here, though worth considering at a time when we are asked to accept something very different as the highest exemplification of lyric drama. A new Marguerite was to have appeared on Saturday night, in the person of Mdlle Olga Berghi, but the lady's name vanished from the bills at the last moment without reason being assigned. We may infer from this, and perhaps not be far wrong, that Mdlle Berghi, who is quite young, was tried, and found lacking in the experience necessary for an arduous part. In that case even her friends should applaud the postponement of her *début* till it can take place with less risk. Failing the new-comer, Mr Gye made use of the ever ready Mdme Valleria, who seems able to play anything and everything at the shortest notice. Mdme Valleria has long been familiar with the rôle of Marguerite, but the opportunity of appearing in it on the Covent Garden stage had never before come to her. Being come, she used it in a manner that must have surprised those of the audience who were not witnesses of her recent doings in Wagnerian opera. Mdme Valleria attempted little in the way of new development, such a course being hardly practicable, and decidedly dangerous, in the case of a character which so many gifted artists have combined to exhaust. But it was clear that she had made an intelligent study of Marguerite, and formed a definite conception to the task to be discharged. Hence there were no inequalities in the performance. The heroine's relation of the successive stages of the drama was clearly set forth, without undue effort and without leaving in the minds of witnesses a feeling of blankness and void. Mdme Valleria's impersonation could never be charged with lacking propriety. In the Jewel Scene, a natural and child-like delight with the baubles was as deftly exhibited as were, later on, the passion of love, the feeling of remorse, and an overwhelming sense of despair. Mdme Valleria's greatest success was made, perhaps, in the Church scene, throughout which she manifested a tragic power previously unsuspected. Of her singing it is needless to speak. That is always artistic, and animated by sympathetic qualities more than able to explain the encore awarded to the Jewel song. With a word of commendation for the Marta of Mdlle Ghiotti, and frank acknowledgment of the merit, not less surpassing than familiar, of Mdme Trebelli's Siebel, we come to a *débutant* in the person of M. Bouhy, whose continental fame was justified to the fullest extent by his impersonation of Mephistopheles. Mr Gye can be congratulated upon having secured a baritone-bass of marked distinction. True, M. Bouhy has been heard only in one part, but it is not rash to argue from one to all. The stamp of an artist is unmistakable, and the new Mephistopheles bore it as a knight of olden time bore his

crest. M. Bouhy's performance was from first to last of finished excellence. He seems to have taken M. Faure for his model, both as actor and singer, the resemblance being occasionally striking in each respect. There were, however, certain points of dissimilarity; M. Bouhy inclining rather to the studied posturing of M. Petit, the Covent Garden Mephistopheles of some years ago, than to the less affected bearing of M. Faure. Comparisons aside, we have every reason to be satisfied with the new comer. The vibrato is rather prominent in his singing, but high qualities distinguish all he does, and his future appearances are already anticipated with interest. Signor Frapoli was a weak *Faust*, especially in the garden; Signor Cotogni impressed the audience deeply in Valentine's death scene; and M. Dupont, who had a warm greeting, presided with success over a performance which, taken for all in all, was not unworthy the traditions of the house.—D. T.

The Italian version of Rossini's *Guillaume Tell* was given here on Monday evening. This masterpiece of the great Italian composer (produced for the French stage) is seldom available for performance, owing to the difficulty of finding a competent representative of the character of Arnaldo, whose music was written for a light French tenor voice with an exceptionally high range, commanding the rare "ut de poitrine." Signor Mierzwinsky, who joined this establishment last season, proved his fitness for the part by his fine singing in it on the night of his *début*, and subsequently. Fine as his performance then was, it was transcended by that of Tuesday evening, when he produced an impression such as has scarcely been made in the part since the days of Duprez, and later of Mongini. Indeed, seldom, if ever, has there been the same combination of robust, resonant tone, possession of the extreme high chest notes, and command of *mezza voce* and expressive cantabile, as manifested by Signor Mierzwinsky in his latest performance. In the fine duet with Tell in the first act and its preliminary recitative, in the grand trio with Tell and Walter in the second act, and in the final scene with the martial solo "Corriam," the qualities above enumerated were manifested with signal success. Many points might be singled out for unqualified commendation, among others the excellent declamation of the opening recitative "Il mio giuro," of the passages in the trio in which Arnaldo's patriotism is aroused, and those expressive of his determination to rescue Tell. As instances of genuine pathos may be specified the delivery of the exquisite phrases "Ah, Mathilde" in the duet with Tell, and of those in the great trio expressive of Arnaldo's anguish at the violent death of his father. In the love duet with Mathilde Signor Mierzwinsky also sang finely—with excellent *sostenuto*, and tender expression without affectation. It was, indeed, throughout a performance of special excellence; and is particularly welcome as giving the possibility of hearing one of the grandest productions of genius in the whole range of stage music, and one that is—from the cause already referred to—far too seldom given. As before, the music of Mathilde was sung by Mdme Valleria with much grace and refinement. One or two interpolations in the *romanza*, "Selva opaca," might well have been dispensed with, as such music—unlike much of Rossini's—scarcely admits of, much less invites, varied readings. Mdlle Velmi, in the small part of Jemmy (Tell's son), sang brightly in the concerted music of the first act, and with genuine pathos in the leave-taking with Tell, in the scene of the shooting ordeal. Signor Cotogni, as Tell, again acted with real dramatic power, and sang impressively, particularly in the scene just specified, and the co-operation of Signor De Reszke, as Walter, was—as before—of high value, especially in the great trio, the cast having included Mdlle Ghiotti, as Eduige (Tell's wife); Signor Sculari, as Gessler; Signor Ragner, as Melchthal; and Signor I. Corsi, as the fisherman. The admirable orchestral details were finely rendered, and the chorus-singing was generally good, more especially in the first *finale* and in the great scene of the meeting of the four cantons. The overture was brilliantly played, and had to be repeated from the *allegro*. In the preceding movements the important *obbligati* for violoncello, coro Inglese, and flute were excellently rendered, respectively by Mr E. Howell, M. Castegnier, and Mr Radcliff. The scenic effects were of the splendour usual at this house, and the elaborate ballet action included the skilful dancing of the three Mdlles Reuters. The performance of the opera was ably conducted by M. Dupont, Mr Betjemann having wielded the *bâton* during the ballet music.—D. N.

## FORM, OR DESIGN, IN VOCAL MUSIC.

(Continued from page 228.)

## SCENA AND ARIA.

The scena and aria, first introduced by Weber, varies from the Italian form of that name, and returns greatly to the form of the Italian cantata, and especially to the more rhythmic kind used by Purcell.

There is in the Weber scena and aria less recitative than in the Italian, and a greater number of cantabile and complete movements; and at the same time the recitative is not massed together at the beginning of the scene, but interspersed between the different movements, thus tending to keep up the declamatory effect throughout the piece. Weber, in fact, acts up to the principle enunciated by Gluck in his preface to *Alceste*: "The proper function of music is to second poetry by enforcing the expression of the sentiment and the interest of the situation, without interrupting or weakening it by superfluous ornament."

The scena for tenor in *Der Freischütz* begins with, or is introduced by, the waltz, which is finally lost in an orchestral phrase, suggestive of Max's passionate complaints of the evil influence hanging over him. These complaints are embodied in a short recitative of but three phrases, joined by orchestral interludes with like expression. The last interlude quits its passionate expression and closes with gentler feelings. Thoughts of the peace and joy that used to be with him, whether in his hunting or in Agatha's welcome of him, find expression in a complete movement. This is in a concise but perfect sonata form, beginning in E flat:

Ex. 160. *Moderato.*

with second thought in B flat, with second part, recapitulation of first thought and of main key, and with a full close.

The near approach of Zamiel, the evil spirit, though unseen by Max, recalls to his mind the gloomy thoughts; the music is no longer cantabile but in recitative, broken and fitful. Here comes into play what has since been called *leit-motif*, or *leading tune*. This is a phrase of music, or a particular device in instrumentation, or even a few notes only, equivalent to what in letters would be called an expression or a by-word, which is always introduced with the appearance or suggestion of a particular character or thought in the piece of music. In this case it is a *tremolo* for the violins, with a syncopated accent with other instruments, which is always used in this opera when the evil spirit appears or is thought of:

## Ex. 161.



With the disappearance of Zamiel, thoughts of Agatha return, and the music is cantabile, in a simple, though complete form, with half-way cadence, full cadence, and codetta:

Ex. 162. *Andante con moto.*

A second time Zamiel appears, and renewed fears of evil influence come to Max, which this time are put into a quick movement, or caballetta, of free rondo form. The principal subject of this is in C minor:

Ex. 163. *Allegro con fuoco.*

the episode in E flat:

## Ex. 164.



after which the principal key returns with new ideas in the same train of thought:

## Ex. 165.



and the song is thus carried to the end.

The great scena for soprano in the same opera, containing the air, "Softly sighs," is a yet closer return to the Purcell form of the Italian cantata, as it has a greater number of alternations of recitative and rhythmic cantabile. Even in the final rondo, or caballetta, the declamatory effect is brought in again for a moment after the episode and before the recapitulation of the principal subject.

OLIVERIA PRESCOTT.

(To be continued.)

—o—

## MDME MENTER'S PIANOFORTE RECITAL.

The remarkable executive ability of Mdme Sophie Menter was shown last season in a light so striking that her reappearance at St James's Hall on Monday afternoon naturally—we had almost said necessarily—drew thither a large number of amateurs eager to renew acquaintance with a rarely gifted performer. Mdme Menter, as usual, addressed herself to an arduous programme, and played from memory no less than fourteen compositions, one of which—Schumann's "Carnaval"—is well-nigh a host in itself. Her rendering of some of these works, notably of that just named, may have called forth different opinions, and, as we believe, was not wholly beyond criticism. Mdme Menter kept her audience wondering, but wonder is not synonymous with admiration; nor, though astonished at the muscular power displayed, and at the facility which made ten fingers seem to be doing the work of twenty, could we approve a style of execution that apparently had no higher purpose. For the time Mdme Menter sank the artist in the executive machine. Not so in other parts of the programme. She played two movements by Scarlatti with delightful and appropriate simplicity. Two studies by Henselt also received justice, and afforded examples of real interpretive art; while in Liszt's very pleasing transcriptions of Schubert's "Morgenstunden" and "Wohin" Mdme Menter appeared at her best, giving, of course, unqualified satisfaction. The accomplished lady is one of the few who are in genuine sympathy with Chopin, and five selections from his works showed her preference for that master. Finally came Liszt's arrangement of the overture to *Tannhäuser*, which must have sent the audience away marvelling that the adapter ever expected anybody to play it; and, still more, that it was played in deed and in truth without the loss of a note. Mdme Menter gives a second recital on May 5, when Beethoven's "Sonata Appassionata" will be a leading feature.—D. T.

SCRAPS FROM AMERICA (*Correspondence*).—New Orleans subscribes 19,000 dollars for three months of French opera.—Etelka Gerster will be among the singers at the New York May Festival.—The thirteenth Sängerfest will be held in Philadelphia in June.—Theodor Thomas has decided to adopt the English Philharmonic pitch at the New York Musical Festival in May.—Mrs Osgood will prolong her stay in America for, at least, another twelve months.—Mdme Christine Nilson has, it is said, signed a six months' engagement, beginning in September, for a tour.

## MR GANZ'S ORCHESTRAL CONCERTS.

A new season of these concerts began in St James's Hall on Saturday afternoon, under circumstances interesting enough to attract a very large audience. We need not examine the scheme of the new campaign—amateurs are more or less familiar with it—in order to prove that Mr Ganz is a skilful caterer for public taste. That fact has already been demonstrated, after a fashion beyond cavil, and was but confirmed by the programme of Saturday, wherein novelty and familiar excellence were combined, with a due regard for varied preference. The *laudatores temporis acti* had a good time with Beethoven's Symphony in B flat (No. 4), the overture to  *Egmont*, Mendelssohn's Violin Concerto, and a chorus for female voices from Gluck's *Iphigenia in Tauris*. They had, in point of fact, the lion's share of the provision made, and were no more inclined to complain than the lordly brute who takes all he needs and leaves the rest to his humble and hungry courtiers. Whether the balance of the auditors grumbled or not is a distinct question; but one concerning which we need hardly trouble ourselves. The people who look upon Beethoven and Mendelssohn as among the vestiges of a pre-artistic world are, let us hope, a minority not to be taken into serious account. As regards the works just named, we have to deal only with their performance, which came fully up to the standard of previous seasons. The solo violin in Mendelssohn's Concerto was played by an artist, Herr Ondricek, who made his first appearance under Mr Ganz's *bâton*, and achieved a frank success. Herr Ondricek is a young man whose art should not be measured by his years. His tone, somewhat small in volume, is pure in quality; he uses the bow with singular freedom and power, and his rendering of *cantabile* passages shows true artistic feeling. In the last-named respect justice was done to Mendelssohn's tuneful and expressive themes, those of the slow movement especially gaining by the artist's delivery. The *bravura* passages, on the other hand, were somewhat marred by what seemed jerkiness, but was only exaggerated accent—a very good fault, leaning distinctly to the side of merit, and easily cured. Herr Ondricek will, no doubt, be heard from time to time during the rest of the season.

For the lovers of novelty at this concert, Mr Ganz provided a work never before performed by an English orchestra. It bears the name of Franz Liszt, and represents that ambitious composer's view, in music, of Dante's *Divina Commedia*. As a matter of course, it covers all the ground, giving, in the first place, a tone-picture of hell; next, of purgatory; and, last, of heaven. One of these themes might have been thought sufficient for even an extraordinary man, but Liszt could hardly venture upon detaining an audience in the Inferno for the whole duration of a symphonic poem, and it was not to be expected that he would keep out of it altogether. Modern composers of a certain school love to work within a measurable and easily traversable distance of the nether regions, and the phenomenon deserves remark and study. We will not go so far as to say that they derive their inspiration thence; that they have a natural affinity with hot and sulphurous atmosphere, or that they are impelled by an instinct of consanguinity with the proper denizens of the abyss. It is more likely that, in a sensation-loving age, they find demons and blue fire pay. What would a Richardsonian drama be without its ghost? a country fair without the gentleman who consumes blazing tow? or a Christmas pantomime without a grotesque incarnation of devilry? Composers of the Liszt school ask a like question concerning their music and it must be said for them that they give it a practical answer. Hence the world of art has come to be filled, as far as they can fill it, with a mixed lot of fiends and spectres, variously engaged, but always in a congenial way. You cannot open a modern score now without a suspicion of brimstone, or listen to a modern orchestra without dread of shrieks and wailings accentuated by the triple bark of Cerberus. Liszt revels in the Inferno and seems at home there, while a good many of Saturday's audience appeared well content to bear him company. Every one to his taste, of course; but we venture to suggest that the rightful dwellers down below are entitled to complain of the way in which they are musically represented.

Song and story witness that the Inferno does not lack an ear for

sweet sounds, with which, for example, Orpheus "half-redeemed his lost Eurydice." However, we may leave it to settle the matter with the composers concerned all in due time. Criticism of the first movement of Liszt's Symphony would be a waste of labour. Those who admire it do so with the fanaticism that transcends reason; and those who dislike it do so with an intensity that needs no deepening. Among the second class we have the honour to reckon ourselves. The "Purgatory" takes us into a quieter but still a complaining region, where short phrases for various instruments, often unaccompanied, answer each other in monotonous succession, with intervening pauses concerning which it was once said by an irreverent American critic that they were devoted to an examination of the thermometer. Finally we reach "Heaven," and listen to a "Magnificat" sung by female voices upon a Gregorian theme, with organ as well as orchestral accompaniment. Here, as indeed in each movement, occasional charming effects, heightened by contrast, are produced; but the impression left by the entire work is one of vast design and feeble accomplishment. Liszt is a composer of magnificent purposes. He should dream symphonies, not write them. With the pen in hand he resembles the king in the parable who began to build and had not wherewith to finish. All the same, let Mr Ganz be praised for affording another opportunity of discovering this fact, and for taking the great pains necessary to such a performance as was given.—D. T.

## ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the music given at the fortnightly meeting of professors and students, on Saturday evening, April 22:—

Sonata, in F minor, Op. 65, No. 1, organ (Mendelssohn)—Miss Alice Robinson, pupil of Dr Steggall; Song (MS.), "The Broken Flower" (Maria Pope, student)—(accompanist, Miss Maria Pope)—Miss Annie Taylor, pupil of Mr H. C. Banister and Mr F. Walker; Sanft und mit Empfindung, und Schnell und Beweglich, from seven Characteristic Pieces, Op. 7, Nos. 1 and 4, pianoforte (Mendelssohn)—Miss Annie Daymond, pupil of Mr R. E. Evers; Romance, in A flat (MS.), violoncello and pianoforte (Herbert Smith, student)—Mr W. C. Hann and Mr Herbert Smith, pupils of Professor Macfarren, Mr Piatti, and Mr Fittion; Aria, "L'Addio" (Mozart)—(accompanist, Miss E. Bull)—Miss Helen Watkis, pupil of Mr Shakespeare; Sonata, in A flat, pianoforte (Spohr)—Miss Dora Bright, pupil of Mr Walter Macfarren; Trio, "Memory" (Henry Leslie)—(accompanist, Mr Ernest O. Kiver)—Miss Kate Goodwin, Miss Fenn, and Mr Lewis, pupils of Mr Fiori; Trio, in G minor (MS.), pianoforte, violin, and violoncello (George John Bennett, student)—Mr G. J. Bennett, Mr Tonking, and Mr W. C. Hann, pupils of Professor Macfarren, Mr Sinton, and Mr Piatti; Two Musical Sketches, in B flat and G minor, pianoforte (Mendelssohn)—Miss Margaret Richardson, pupil of Mr F. B. Jewson; Song (MS.), "Peaceful Slumber" (Charles S. Macpherson—Sterndale Bennett scholar)—(accompanist, Mr Macpherson)—Miss Hilda Wilson, pupil of Professor Macfarren and Mr Shakespeare; Rêverie, in E flat, violin (Henri Vieuxtemps)—(accompanist, Master Septimus Webbe)—Mr E. Prentice Chapman, pupil of Mr Ralph; Quartet, in E major (MS.), two violins, viola, and violoncello (H. Orsmond Anderton, student)—Mr Tonking, Mr E. H. Hann, Mr Starr, and Mr W. C. Hann, pupils of Mr H. C. Banister and Mr Sinton; Sacred Song, "The Lord is my Shepherd (Mudie)—(accompanist, Miss Lilian Munster)—Miss Johnson, pupil of Mr F. R. Cox; Romance, in G (MS.), pianoforte and violin (H. Douglas Redman, student)—Mr Redman and Mr Tonking, pupils of Mr Davenport, Mr Walter Macfarren, and Mr Sinton; Nocturne, in E flat (John Field), Across Country (*Chasse*) (Harold Thomas)—Mr Edward Croager, pupil of Mr Harold Thomas.

ST PETERSBURGH.—According to letters received from this capital, the German Theatre will henceforth cease to be a Government institution, and be carried on as a private speculation. The Italian Opera, on the other hand, is to be "Imperial." No important change has been made in the constitution of the French Theatre. Anton Rubinstein will be placed at the head of the Russian Opera-house.

## ROYAL ACADEMY OF ARTS.

May-day will be celebrated this year in right good fashion at Burlington House, when at early morning the doors will be open to the public to enter and enjoy the art-blossomings of the season. As the may-pole has long ago been cut down and burnt, and the May-queen shorn by cynical civilization of her charms, the most becoming way now of spending the floral festival will be by visiting the Academy. On entering the first gallery the eye will be quickly caught by a picture (No. 64) by Munkacsy, in which a lady is seen arranging flowers for "la fete du papa," whilst her boy and girl are gleefully watching the progress of the task, and her littlest one, on the floor at her feet, is clutching with his tiny hands the loose and fallen petals. The subject is a simple one, and in the composition no labour is manifest. It does not seem a design, but rather the mere falling out of facts, seen for the moment, and then reproduced on canvas with marvellous realistic skill. Although the main subject is arrangement of flowers, there are no bright colours conspicuously placed, such as those used in nature by flowers to decoy the unsuspecting bee and other agents to labours of transmission. Munkacsy does not generally attract by bright hues; the present picture is dark in tone; the room, with its crowded furniture, is sombre; but upon the mass of shadow light falls, not in tricky flickers, but naturally upon the figures, and is reflected here and there from polished surfaces and glass of lamp and mirror. Close to the canvas the workmanship seems rough, but at the proper distance the strength of handling and loading of pigments work wonderful reality and life. Leighton's picture, "Wedded" (No. 71), will be found near the work of the famous Hungarian. A young woman leaning upon her husband's breast gazes into his eyes with rapture, tinged, however, with a shade of sadness—for do not doubt and fear follow mortals even in the fruition of their brightest hopes? The accomplished President is renowned as a draughtsman, and it will be taken for granted that the figures are perfect in symmetry of outline; the flesh tints partake not of the "red and white" of English beauty, but are darkened, as by an ardent sun, to resemble somewhat the monotony of dusky skin. The background is managed admirably with its cumulous clouds of tender glow overhanging water of deepest blue. Pettie's two pictures (Nos. 18 and 30) will command attention. The latter number is perhaps the more admirable. The Duke of Monmouth, bound by cords, is crawling on the ground to the feet of King James, and pleading abjectly for his forfeited life. The cold triumphant sneer of the relentless monarch contrasts well with the death pallor of the face lying at his feet, and the contrast is accentuated by the dark dress of the victor and the gay silks of the vanquished. Possibly some disappointment will be felt at Millais' "Dorothy Thorpe" (No. 43), but the author has treated the public to such magnificent displays of genius that ordinary skill fails to satisfy. On giving a last look in the room, a work by David Murray, "Glen Sannox" (No. 81), will force the visitor to pause and examine a powerful view taken in auld Scotland by one of those who love to study and depict the glories of their native land.

In the second gallery Cecil Lawson's "Blackdown" (No. 99) will attract the eye by force of colour dexterously applied. The unpretending sketch is drawn with strength and firmness. And, near here, Millais will be seen in force; his portrait of "Sir Henry Thompson" (No. 127) does full justice to the intellectual bearing of the renowned surgeon—a gentleman bound, in many ways, to art both musical and pictorial. "A Falling Barometer" (No. 128), by Brett, gives indications of dirty weather—the clouds tell it, the disturbed water shows it, the gull screams it, everything prophesies it but the vessel yonder, whose sails are as smooth and unblest as if the signs were all false. "A Pause in the Attack: Hougoumont, Waterloo" (No. 102), by Crofts, must not go unnoticed. The artist is wisely learning from his French brethren that episodes of great battles are the most interesting views of war. The English drummer, giving the wounded French soldier water to drink relieves the horror spread around the scene. Such touches as these prove the poet as well as limner. Val Prinsep has done his best in "At the Golden Gate" (No. 163). No one will pass "Luncheon-time in a Venetian Sartoria" (No. 176), by Van Haanan, without making a halt, and the time will not be misspent. It is similar in character to former works exhibited. The girls, liberated from toil, are enjoying themselves with food and fun. One stands upon a chair to see how she looks in a fine dress she has been occupied upon; another is reading a letter that supplies merriment for a group lounging about the table, others are engaged in talking, whilst an elderly woman, the one in authority, looks upon the disorderly lot with surprise, annoyance and contempt. The picture is full of animation and humour. It is a source of satisfaction to know that in Mr Henry Woods, recently made an associate of the Academy, we have an Englishman equal in many respects to the foreigner just noticed.

"Bargaining for an old master" (No. 182) is as full of colour, as replete with character, and perfect in detail, as Van Haanan's work. The detail is shown in the delineation of the multitudinous articles placed for sale by the old tradesman; the humour is shown in the two girls looking at the "old master" stretched out on the ground for inspection; and the quality of the colours, with their harmony, brilliancy, and disposition is asserted over the entire canvas. The youngest associate, in giving proof of the justice of his claims, has reflected honour on the entire body.

On some future occasion notices will be made upon Yeames's "Prince Arthur and Hubert" (No. 204), on Goodhall's "Memphis" (No. 212), on MacWhirter's "Ossian's Grave," Marks' "Lord Say" (No. 242), Herkomer's portrait of the Rev. W. H. Thompson (No. 251), on Pettie's "Palmer" (No. 251), Holt's wonderful portrait of "Captain Mitchell" (No. 260), Graham's "After Rain" (No. 274), Leslie's "Sally in our Alley" (No. 282), Long's Eastern subject (No. 302), Hook's "Caller Herrin" (No. 303), Leighton's "Phryne" (No. 307). The works of Dicksée, Broughton, McCulloch, Orchardson, Van Beers, A. Moore, White, Colin Hunter, Briton Riviere, John R. Reid, Elizabeth Butler, Fred Morgan, Waller, Pott, Henri Motte, Linton, Seymour Lucas, Stacey, Waterlow, Keeley Halswelle, Leader, Gow, D. W. Wynfield, Francesco Vinea, Collier, Wyllie, C. E. Johnson, Waite, and Joshua Mann—the works of all these excellent artists demand full and earnest consideration.

PENCERDD GWFFYN.

## AMPHIGOURI.

If you wish to be the rage on the operatic stage,

You must murder ev'ry air;

When you want to sing with feeling, you must gaze upon the ceiling

With a look of deep despair.

Though the inartistic nation may implore consideration

Be bestowed on time and bar,

The Aesthetic will mutter, "You're a really quite too utter

Operatic Evening Star."

Yes, ev'ry one will say,

As you trill your startling lay,

"If she can sing in this kind of style, that would be 'Burlesque'

in me:

Why what a most unquestionable Queen of Song this Queen of Song must be!"

Would you give great satisfaction in the modern ballet action

That makes Covent Garden ring?

Pray be highly energetic in Quadrilles they call Aesthetic,

And gyrate with graceful swing.

Also dress in suit of sables, and go flying over tables

With a single agile bound;

Then skim a pretty fair way down a wide extensive stairway,

And retire whilst bowing round.

And ev'ry one will say

Of your light fantastic way:

"Though this is not precisely the style of dance we formerly used

to see,

Yet what a very elevated kind of Art this kind of Art must be!"

SIDNEY SPRING.

To the joint authors of "Pinafore," "Penzance," and "Patience."

BAYREUTH.—The first two performances of *Parsifal*, on the 26th and 27th July, will be exclusively for members of the Patrons' Association. Then will come fourteen public performances on every following Sunday, Tuesday, and Friday, till the number is complete. Tickets, at thirty marks each, may be had from Herr Fr. Feustel, of this town.

VIENNA (*Correspondence*).—The following is, provisionally at least, the plan of campaign for the approaching season: Dvorak's *Bauer als Schelm* will be performed according to the Dresden version; Mdlle Bianca will appear as the heroine in Rheinthal's *Käthchen von Heilbronn*, and likewise take part in the revival of Bellini's *Puritani*. Leschetizky's *Erste Falle* is to be performed in conjunction with a new ballet, *Die schöne Melusine*. To the above works may perhaps be added Verdi's *Boccanegra*, Donizetti's *Duca d'Alba*, and Wagner's *Tristan und Isolde*, with Herr Winkelmann, from Hamburg, and Mdlme Materna in the leading parts. Before adopting any decision as regards *Françoise de Rimini*, the management intend awaiting the result of a few more performances in Paris. A performance of Meyerbeer's *Robert le Diable* was given for the benefit of the Pension Fund, and drew one of the best paying houses ever known.

SCHUBERT'S *ALFONSO UND ESTRELLA*.

(From a Correspondent in Vienna.)

Franz Schubert's three-act romantic opera, *Alfonso und Estrella*, has just been given at the Imperial Operahouse for the first time. "For the first time! The fact is hardly credible; we fancy we must be dreaming!" as says Herr Speidel of the *Fremdenblatt*, who then reminds us that the composer has been dead fifty-four years, and that the opera is nearly six years older. Schubert, too, was born in this capital and wrote the opera here. Liszt first produced it at Weimar in the first half of the fifties, and Hamburgh followed suit. "It has now," continues Herr Speidel, "become a possibility in Vienna, and we are glad such is the case, for a debt of honour to a local genius has thus been discharged. It was with more curiosity than interest that the general public went to the Opera yesterday evening" (the 13th inst.). "The lyrical treatment of the first act is a little spun out, but fresh life is breathed into it by the introduction of a fragment of the same composer's *Rosamunde*—a piece of the most charming of all ballet-music. In the second act—the most important one in all respects—the music, which is rich in beautiful fancy and by no means poor in dramatic conception, reaches a greater height. Those who do not hear the opera will be losers. It is admirably got up by Herr Fuchs, who has rendered essential service in arranging the present version of the text and music."

—o—

DANTE'S *DIVINA COMMEDIA* ACCORDING TO LISZT.

(From an old and valued Contributor.)

An event of interest took place on Saturday, when Mr. Wilhelm Ganz introduced the Abbé Liszt's musical parallel to Dante's *Divina Commedia* to a public comprising the eccentric composer's friends, and enemies, and neutrals. The friends, doubtless, knew the work by heart; the neutral listeners heard with a faint interest; the important auditors were the enemies, who appeared to have condemned the ambitious effort as no ambitious effort should be condemned—with a cheap satire as trite as it is profane.

Those who are not even ranked among the well-read are acquainted with the great Florentine's masterpiece, which he himself declared (in a letter to his patron, Cane della Scala) to have many meanings. They have doubtless felt the power which has led great painters to illustrate the graphic scenes so pathetically described, that power which has swayed the susceptible mind of Liszt till he has dared to probe the poem to its philosophical depths, and to cast the thoughts he has found there into Sound.

For, as scholar and thinker, Liszt has not attempted to relate the long story of Dante's vision of Hell, Purgatory, and Heaven. This would have been a comparatively easy task to any clever musician who cared to choose suitable subjects, and to treat them melodramatically. No unprejudiced hearer can fail to recognize that it is not the letter, but the spirit of the poem which is embodied in Liszt's music. It is not the damned souls, the Francescas and Paolos, the feminine monsters in Ancient History, the Helenes and the Messalinas, brought together in the terrible darkness, that we hear wailing and deplored; it is the causes which wrought their despair, the emotions excited by the contemplation of these that are vividly suggested by Liszt, until the mind is impressed—till the hearer feels, learns, decides, is influenced—without the aid of image or embodiment.

Thus far, the aim of the composer is the very highest: to suggest and convey ideas that are outside language, to bring in music where words come to an end. The mere descriptions of Hell, Purgatory, and Heaven, Dante put into words. But the hidden meanings were to be inferred. The soul of the poem pervades the lines as a human soul pervades its body. And this soul the most subtle of his many commentators have considered to be, not the lesser allegory of the political and religious struggle proceeding when he wrote, although lengthy allusions to these are parabolically made; not dogmatic disquisitions anent the life of the soul after its separation from the body, as some have supposed; but a vast picture of that subject which Dante loved as all other poets have loved it more or less—human life on earth.

Philosopher and poet, Dante had viewed the vexed question from all points, and the spirit of the *Divina Commedia* is undoubtedly his own conclusion as to the position in the universe of the

human soul. That Liszt has grasped Dante's ideas and has struggled to convey them, many will believe after further hearings of the imaginative crudities of the *Inferno*. Dante would not be alone, were it certain that he recognized hell, heaven, and purgatory as mere states of the soul during its life on earth, for this is a favourite theme with many mystical writers, who recognize as hell the pampering of self and the frivolity of those who will not think why and wherefore they exist; who see in purgatory the wavering and fear of those rudely awakened from such a soul slumber; and in heaven that state where the soul sits clothed and in its right mind on the rock of faith, with the waves of passion beating harmlessly below its feet.

Liszt's *Inferno* is a maze of sad tones of human passion and error, broken by the episode suggestive of mistaken affection, illustrated by the story of Francesca di Rimini. The sadness and hopelessness of wasted lives is almost oppressive, leading as it does to the more active state of cheerless questioning, the *Purgatorio*. Interrogation follows interrogation, restlessly, unsatisfied, till a point is reached where light breaks upon the scene, till the poor souls know the great reply, till they hold the key, and, however painful and difficult the action may be, thereby open the gate beyond which is Peace.

The *Inferno* is longest, *Purgatorio* being briefly treated, *Paradiso* being the great Amen. As purely metaphysical music, this pregnant composition, whatever may be its faults, cannot fail to take high rank. It remains for other composers, if they please, to be the exoteric musical interpreters of Dante—his esoteric representative in the world of music is found.

G. OF E.

[If Liszt be the esoteric musical interpreter of Dante, by all that is harmonious give us an exoteric!—Otto Beard.]

## BYE-PAST TIME.\*

## ROMANCE.

The sky is blue, the sward is green,  
The leaf upon the bough is seen,  
The wind comes from the balmy west,  
The little songster builds its nest,  
The bee hums on from flower to flower,  
Till twilight's dim and pensive hour;  
The joyous year arrives: but when  
Shall bye-past time come back again?  
I think of childhood's glowing years—  
How soft, how bright the scene appears;  
How calm, how cloudless, pass'd away.  
The long, long summer holiday!  
I may not muse—I may not dream—  
Too beautiful these visions seem  
For earth and mortal men; but when  
Shall bye-past time come back again?  
Alas! the world at distance seen  
Appear'd all blissful and serene,  
An Eden form'd to tempt the foot,  
With crystal streams, and golden fruit;  
The world, when tried and trod, is found  
A rocky waste, a thorny ground;  
We then revert to youth; but when  
Shall bye-past time come back again?

\* Copyright.

WELLINGTON GUERNSEY.

(To the Editor of the "Musical World.")

DEAR SIR,—I am requested by Herr Franke to inform you that, owing to a very severe domestic bereavement sustained by Herr Alfred Grünfeld, Herr Franke has agreed to cancel for the present the contract with him for the six Piano Recitals already announced to be given in the Marlborough Rooms in May next. Herr Franke has now, however, arranged to give a series of six Chamber Concerts on the corresponding dates, a prospectus of which I herewith beg to enclose. The first concert should prove to be one of special interest, as the programme will consist entirely of the works of English composers.

In connection with the Richter Concerts, Herr Franke has to announce that, as the orchestral parts of Brahms' new Pianoforte Concerto cannot be ready in time for the first concert, its performance is postponed to a later concert. Mr Eugene D'Albert will play, instead, Rubinstein's Concerto, No. 4, in D minor. He will also play, in due time, the Brahms Concerto, which he had the privilege of studying with the composer in Vienna.—I am, yours faithfully,

J. S. FLEMING, Sec.

## TO CORRESPONDENTS.

*German Opera*.—Next number.  
BIZET.—All right.

## DEATHS.

On April 16th, at his residence, Fallowfield Terrace, Mr JOHN BOWLING, Professor of Music, Leeds, in his 65th year.  
On April 21st, at Rathleigh, Ballybrack, County Dublin (formerly of Westmorland Street), MARCUS MOSES, aged 81.  
On April 23rd, at New Hampton, of acute bronchitis, LOUISA, the beloved wife of HENRY WHITE, music-seller, 237, Oxford Street, W., in her 71st year.  
On April 25th, JAMES HIPKINS, a frequent and esteemed contributor to *The Musical World*, aged 82.

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.*

## The Musical World.

LONDON, SATURDAY, APRIL 29, 1882.

## MARIE ROZE.

A correspondent informs us that Mdme Roze has just been engaged by Mr Carl Rosa as *prima donna assoluta* of his company for next autumn, winter, and spring, and will specially mount for her the operas, *Lucrezia Borgia*, *Les Huguenots*, and *Fidelio*. Mr Rosa, who intends Beethoven's masterpiece to be the special feature of his season, will invite the aid of the principal Choral Societies in the towns where it is played, so as to institute a grand festival performance similar to what Mr Mapleson has been doing with such success in America. *Fidelio* given under these conditions is certainly the best selection Mr Rosa could have made. "With Mdme Marie Roze as Leonora, Mr Ludwig as Pizarro, Mr Lyall as Jacquino, and Mr Barton McGuckin as Florestan," adds our informant, "the opera could hardly be better cast."\*



"Hey! come along, come along, Rozey,  
Hey! come along, come along, do."  
—Old Ballad.

MR CARL ROSA (dreaming).—I've caged her. She will sing to me when the autumn winds are sighing; when the nightingale is still and the ice-bound brooklets murmur no longer she will pipe to me like a bullfinch; and when budding spring is here I'll have her teach the warblers of the grove their mating songs; and then— (awakes).

\* Who is to be Rocco?—Dr Blinge.

## CHERUBINI.

(Continued from page 238.)

Cherubini's first essay in Paris does not seem to have been particularly fortunate, and the *Mercure de France*, generally indulgent in its verdicts, especially towards foreigners and new comers, exhibits towards him a severity not usual with it. This is what it says:—

"At the concert on the 8th inst., we heard several airs by a new Italian composer, M. Cherubini. They were a symphony and three airs. The symphony must have confirmed the opinion of those who consider that this style of writing is not the style in which Italian composers distinguish themselves. The airs appeared to possess greater merit; the incoherence of the ideas and the small amount of character and interest in the motives, however, were indicative of the youth of the composer. The manner in which M. Babbini rendered the airs was worthy of the praise we have already bestowed on him, and which he would have deserved in a still higher degree had he chosen more distinguished music."\*

If such was the impression made on the public, the composer's reception was not encouraging. Cherubini does not appear, however, to have been affected by it, for, at Viotti's request, he promised he would return to Paris the following year and take up his residence with him. Then in the month of October, 1785, he started on his return to London, where he was bound to fulfil the remainder of his engagement. In the English capital, the first thing he did was to write six new pieces which were interpolated in one of Paisiello's most famous operas, *Il Marchese di Tulipano*; they comprised two tenor airs, an air for bass, a rondo, a duet, and "a supplement to the first finale." He wrote, also, two pieces for a work he does not name, and lastly he set about the opera he had to supply. It was in two acts and serious, its title being *Giulio Sabino*. It was presented to the public some time in the spring of 1786,† but, through the fault of the two artists entrusted with the principal parts, it obtained no more than an absolutely negative success. Dr Burney, in his *History of Music*, states this in very explicit fashion, declaring "this opera was strangled at its very birth," owing to Babbini, to whom was confided the "first man's" part, and Ferraresi, who sustained that of the "first woman." It was in this opera that Marchesi made his first appearance in London. This check, which was not attributable to the work itself, but to the unsatisfactory manner in which it was rendered, did not precipitate Cherubini's departure, for he remained in London till the end of July. It was at this time that he caused to be engraved and published there the collection of the six Nocturnes he composed at Florence in 1782. He prefixed to it a dedication to a noble Florentine, Corsi, Marquis of Caiazzo, Lord of Dugenta, Millazano, &c., and Chamberlain to the Grand-Duke and Grand-Duchess of Tuscany. The dedication was thus conceived:

"Should the trifling work, which I take the liberty of offering you, possess sufficient merit to meet with a favourable reception from your liberal mind, and, what is more, to obtain sincere approbation from your highly refined taste, I should have reason to flatter myself that it may be regarded not very unfavourably by the public, who are too well aware what an authority you are in matters concerning the fine arts, especially music, not to conform their judgment to yours. But in whatever way, noble Lord, you may be pleased to judge me, I shall, at least, have, thanks to my work, the satisfaction of expressing to you, as far as lies in my power, the sincere and thoroughly justified esteem which I entertain for the amiable qualities which endear you to all, at the same time that I shall be able, in the face of the world, to boast of being, with all the respect I profess, your devoted servant,

"L. CHERUBINI."‡

As we have seen, it was in the month of July, 1786, that

\* The *Mercure* of the 17th September, 1785.

† In a catalogue containing only Cherubini's operas (for there are as many as three different catalogues of his works in his Memorandum Book) I find this entry in the paragraph concerning *Giulio Sabino*: "Performed for the benefit of M. Babbini."

‡ I beg to observe that, not having been able to find in France the collection of Cherubini's *Nocturnes*, I am obliged to re-produce the dedication from the English translation which, in his book on Cherubini, Mr Edward Bellasis has given of the Italian original. Mine is, therefore, a second translation in which the sense, at least, in some instances, if not the general tone, may have suffered some alteration. [My version is, consequently, the third.

—TRANSLATOR, M. W.]

Cherubini left England and returned to France. He himself shall furnish some interesting and circumstantial details concerning his second stay in Paris:—

"On returning to Paris at the end of July, after the termination of his London engagement, Cherubini kept the promise he had made his friend, Viotti, with whom he now went to reside. The fact of his fixing his residence in Paris may, in some measure, be dated from this epoch. He was again presented to Queen Marie-Antoinette, who received him with as much kindness as ever, and admitted him to the private concerts she gave in the Château de Versailles, at the Princesse de Polignac's, where she sang, and where pieces of Cherubini's, rendered by the celebrated Garat, were among the compositions performed. At this period, too, Viotti urged him to undertake French opera, and for this purpose made him acquainted with Marmontel, who entrusted him with the book of *Démophon*, which he began to set. It may here be mentioned that when Cherubini passed through Turin, in September, 1784, on his road to London, the noblemen who were the managers of the theatre in that town made him undertake to return and compose an opera for them in the winter of 1787. He set out, then, in the month of October, 1787, for Turin, with the object of composing the opera of *Ifigenia in Aulide* (three acts), which was played in February, 1788." ||

Between his return from London and his departure for Turin, Cherubini remained, therefore, in Paris from fourteen to fifteen months. It does not seem that during this rather long period, though generally such a hard worker, he did much. All I find entered in his catalogue for this space of about fifteen months is a cantata entitled *Amphion*, "composed for the concert of the Olympic Lodge," but not performed; and eighteen romances from Florian's *Estelle*, "composed and engraved at Paris, in two numbers." It has been said, and does not appear improbable, that, being about to compose a French opera, Cherubini wrote these romances with a view to familiarize himself with our language and prosody. However this may be, he was somewhat idle in Paris, leading a very easy life, and contenting himself doubtless with cultivating the acquaintances—as agreeable as numerous—to whom he was introduced by Viotti. The double existence of the two had, moreover, an artistic side, and a writer who constituted himself the biographer of both of them, describes it in these terms:—

"Viotti organized musical matinées for the sake of his pupils. Every Sunday, quartets and quintets were performed at them, and the master offered an audience of his own selection the treat of first hearing his concertos, to which the magic of his playing added so many beauties. To be admitted to these gatherings was esteemed a favour, and a very high one, though everything was done without any show in the rooms of an artist, or rather two artists—Viotti and Cherubini—who occupied them together. But genius rendered those rooms the sanctuary of the Muses. The two friends lived under the same roof for six years. Since then we have seen the virtuoso dedicate one of his concertos to the composer, and the composer delight in arranging for the piano a set of trios by his friend." ¶

This agreeable and intelligent mode of life was not calculated

§ In 1786, Viotti lived at No. 20, Rue Notre-Dame-des Victoires. (See the *Almanac de la Société Olympique*.) Subsequently, while Cherubini was still with him, he moved to No. 8, Rue de la Michodière. (See *Spectacles de Paris* for 1791.)

¶ Notice dictated to Beauchesne.

¶ *Notice historique sur J.-B. Viotti*, by Miel.

In an interesting work which Halévy began to publish on Cherubini, but which his many occupations would not allow him to finish, he has given concerning Cherubini's early visits to Paris facts which he could have had only from the author of *Médée* himself, and which are worth being repeated here: "Cherubini reached Paris at the beginning of 1788; he once more met Viotti, as devoted and faithful as ever. People's saloons were thrown open to him, and he was admitted to all the sweet delights of high Parisian life. Introduced at the house of Mme d'Etiolles, at the Maréchale de Richelieu's, at the Abbé Morellet's, and at M. de Florian's, he was thoroughly successful. It was a happy time for him, because he felt greatly flattered at this success. He was then eight-and-twenty. A portrait, painted somewhere about this time by Mlle Dumont, and preserved in his family, represents him as elegant, neat, endowed with a noble and expressive physiognomy, and a persuasive look. The world liked him, and he liked the world; he was for a moment the fashion, and became a 'lion.' He used to speak with pleasure of this period of his life, and retained an agreeable recollection of all the delicate marks of respect, and all the little attentions then paid him." (See *Etudes sur la vie et les travaux de Cherubini*, by F. Halévy, in the *Moniteur des Arts* for the 23rd and 30th March, and the 18th May, 1845.)

to displease a young composer. But Cherubini had to leave when the moment came for him to go and fulfil the engagement into which he had entered with the managers of the *Théâtre Royal*, Turin. He started from Paris—he has himself told us—in the month of October, 1787, and remained till March, 1788, in Turin, where he gave his *Ifigenia in Aulide*, which met with an enthusiastic reception. Here, for the first time, we possess tolerably circumstantial information of what took place, yet it has hitherto remained unknown, and no French biographer has made use of it. In the *Calendrier Musical* for 1789, the following letter, which gives an account of the performance of the *Ifigenia*, and seems to imply that the time spent by Cherubini in Paris had introduced into his style the beginning of the profound evolution which was to take place in him at his very first steps on the French stage:—

"Gentlemen,—At a moment when admirers of the lyric stage are regretting Gluck and Sacchini, it is consoling to announce another artist, who, though still very young, is even now producing the fruit of the ripest talent; this artist, already known by several successes in Italy, is M. Cherubini. He has just brought out at Turin an *Ifigenia in Aulide*, which owes its extraordinarily flattering reception principally to the composer's efforts thoroughly to ally the musical effect to the sense of the words, a plan almost unknown in Italy and interesting for our stage to which M. Cherubini intends devoting himself. 'The music of the new *Ifigenia* is,' so they write from Italy, 'in a style quite new for this country; now sublime, now tender, but invariably energetic and attractive, it produced almost unheard-of effects. The Court even could not resist the general enthusiasm; our princes, who do not usually applaud performances, applauded a great deal; such is the power of superior merit to extort imperiously tributes of praise, &c.' The public will perhaps learn with pleasure that the Italian composer will return very shortly to bring out *Démophon*, of which M. Marmontel has written the book. This first work will, it is said, soon be followed by a second, on a poem by another Academician as well known for his talent in music as in literature. It is much to be desired that our musicians would work with poets experienced in both arts; they would feel all the better the harmonious agreement which ought to reign between the poetry and the music, an agreement so necessary for French opera and one which would destroy the languor thrown over the action by the immutably *periodical* plan pursued by Italian composers. I have the honour to be, &c."

People were still, as we see, interested in the quarrel between the Gluckists and the Piccinnists, and in the reform of the French lyric drama, a reform which Méhul and Cherubini were soon about to transport from our first to our second lyric theatre, from the *Opéra* to the *Opéra-Comique*. But things had not reached this point yet. We have just seen what a great success Cherubini achieved in Turin, a success which augured well for his approaching first dramatic essay in Paris and was calculated to console him for the unfavourable reception of his last opera in London.\* It is evident that in his *Ifigenia in Aulide* he was already influenced by the ideas then prevalent in matters of art at Paris and that his residence among us had modified his manner of thinking and writing. He paid more attention than other Italians of that day to dramatic truth, he gave more substance to the expression of the words, and it is evident that an important evolution was commencing in his mind, which was especially inclined to analysis and reflection. The letter we read above contains a proof of this, and another piece of evidence, that of his pupil, Halévy, comes, half a century afterwards, to confirm it. This is what Halévy wrote about *Ifigenia*, the score of which he had before his eyes:

"This opera differs in style from Cherubini's preceding operas. It is already more nervous. We see springing up in it a certain freshness and virility, of which Italian musicians of his time were ignorant, or for which they did not care. It is the dawn of a new day; Cherubini was preparing for the struggle. Gluck had accustomed France to the sublime energy of his masterpieces; Mozart had just written in Germany *Le Nozze di Figaro* and *Don Giovanni*. It would not do to be left behind; it would not do to be beaten; in the lists he was about to enter, he would meet two giants. Like an athlete before descending into the arena, he anointed his limbs;

\* We may here remark a somewhat singular coincidence. Pugnani, Viotti's revered master, who was then conductor at the *Théâtre Royal*, Turin, and to whom Viotti must certainly have recommended his friend Cherubini, also brought out, in the course of the same season, a new opera at the King's Theatre. It was a *Demofonte*, and Cherubini no doubt saw it performed just as he was on the point of returning to Paris and writing his own *Démophon*.

like a warrior about to engage in combat, he girded up his loins. We especially remark in this opera of *Iphigenia in Aulide* an admirable trio known to all lovers of music. From beginning to end it is filled with an expression, very deep and very true, of sadness and pity. Its form, too, is simple and grave. I cannot say why, but this trio has always struck me as symbolic. I am inclined to believe that, when writing it, Cherubini was under the influence of real sorrow. Perhaps, in this noble and sweet piece of inspiration, he was addressing a last farewell to his native country which he was about to leave, and leave, too, for ever, since, despite the desire and wish I have frequently heard him express, it was never his lot to see Italy again. Perhaps he felt remorse on the eve of adopting as his own another land. At the moment of consummating his voluntary exile, and of abandoning the country of his birth, perhaps a secret instinct, one of those inward voices which never deceive, warned him that the separation would be eternal; that he would not behold Florence, or the beloved family he left there, any more. A mournful reminiscence must have been awakened in his heart. It seems as though the beautiful trio, which it is impossible to hear without emotion, was the echo of this profound regret.<sup>+</sup>

Cherubini crowned his Italian career with a brilliant success. But it could not modify the arrangements he had already made or induce him to renounce the project he had formed of settling in Paris. Henceforth he belongs to France, which he is destined never to leave again, except temporarily, and where he is also destined to end his days, after more than fifty years of uninterrupted labours.

(*To be continued.*)

—o—

#### CONCERTS.

MR GANZ'S ORCHESTRAL CONCERTS were resumed on Saturday afternoon last at the St James's Hall, and promise to be as interesting as those of 1881. Mr Ganz has provided a body of instrumentalists of the highest accomplishments, and hence the subscribers and casual visitors may again look for a series of orchestral performances of choice and finished excellence. Of this we had welcome foretaste in the playing upon the present occasion of Beethoven's massive overture to *Egmont* and his Symphony in B flat, the delivery in each case affording the usual unmixed pleasure. The event of the day, however, was the production, for the first time in this country, of Liszt's Symphony, which purports to illustrate the "Divina Commedia" of Dante, the three sections into which it is divided, respectively typifying the "Inferno," the "Purgatorio" and the "Paradiso." For details as to the plan of this extraordinary work, and the salient features of a vast amount of picture music as exceptional in design as turbulent and unruly in development, we may well refer the reader to Mr W. A. Barrett, whose able analysis circulated in the concert-room proved him to be a most timely "guide, philosopher, and friend." Aided by this informative brochure, the dramatic affinity of the music to the separate narratives and incidental allusions of the poem were roughly conceded; but the effect as a whole, in spite of the critical amplifications and apostrophes of the annotator, was wild and bizarre, and astounded rather than delighted the audience. At the same time, the boldness of the composer in his conception of orchestral possibilities, and the audacious originality with which he reveals them, were facts well-known beforehand, thanks to the experiences of the master and his school afforded during the last few years by his advocate and disciple, Mr Walter Bache, and for further proofs of which, in the congenial scenes of the *Commedia*, no one was unprepared. Mr Ganz is entitled to thanks for this opportunity of hearing a work, remarkable unquestionably from many points of view, with which it was satisfactory to make a passing acquaintance, and at the same time to no stinted compliment for the admirable rendering that was secured by the carefulness of the preparation that had been bestowed upon it. The best skill of the instrumentalists and the keenest vigilance of the conductor were alike taxed, and in neither case were the necessities of the moment unmet. A new violinist of the name of Ondricek was introduced in the course of the concert. His performance of Mendelssohn's magnificent concerto proved him in a very few minutes to be an indisputable master of the instrument. The quality of his tone is thin but silvery, and in the latter respect is eminently agreeable to the ear; while his command over all the indispensabilities of executancy is undeniably ripe and complete. His reading of the concerto was singularly animated, befitting an earnestness of enjoyment which did not fail to communicate itself to the audience, who had every reason to be pleased with an artist destined, no doubt, to be an acquisition to the London concert-room.

He achieved an unquestionable success. As the performance of the Dante symphony involved the presence of a large treble chorus for the singing of the Gregorian "Magnificat" in the "Paradiso" section, further use of the ladies was made in the second part of the concert, which they enriched with an imposing delivery of Gluck's well-known "Chorus of Priestesses," from the *Iphigénie in Tauris*, the grand and stately simplicity of which suggested no unpleasant contrast to the frenzied and bewildering eccentricities of Liszt.—H.

SCHUBERT SOCIETY.—The second concert (seventieth since the formation of the Society) of the sixteenth season took place at Langham Hall, on Thursday evening, April 20, Schumann's compositions forming the first part of the programme. The Pianoforte Quartet, in E flat, opened the concert, played by Herren Hause (pianoforte), Ondricek (violin), Witt (viola), and Schubert (violincello). The other instrumental piece was the "Abendlied," transcribed for the violincello, for which Herr Schubert received a well-deserved encore. The vocal pieces were "Der Nussbaum" and "Widmung," sung by Miss Isabel Grant, and "Er der herlichste von Allen," by Mdm Vogri. The second part was miscellaneous, opening with Haydn's String Quartet, Op. 76, No. 3, played by Herren Ondricek and Hause (violins), Witt (viola), and Schubert (violincello). Miss Florence Bertini was encored after Liszt's Pianoforte Fantasia on *Rigoletto*, and Herr Ondricek, after a solo on the violin. Herr Hause played his new "Serenade," Miss Eugene Kemble repeated a new song, by F. Löhrl, "It cannot be," and Mdm Vogri, Mozart's "Dove sono." Mdlle Lilah Sponsini made her first appearance at these concerts, meeting with great success in Gounod's "Ave, Maria," and a new song, by Edward Holmes, "To thee, my love." Signor Villa gave Faure's "Les Rameaux" (violincello obbligato, Herr Schubert), and Miss Isabel Grant, Cowen's "Regret." The hall was very full, and the concert went off admirably.

MISS ROSA KENNEY.—The matinée given by Miss Rosa Kenney at the Marlborough Rooms included recitals, songs, pianoforte pieces, and one comedy scene, admirably played—says the *Whitehall Review*—by Miss Kenney herself in conjunction with Mr Charles Wyndham. Tennyson's *Charge of the Heavy Brigade*, and the same poet's *Passing of Arthur*, were the two pieces chosen by Miss Kenney for the display of her powers in the elocutionary line, and she delivered both of them with admirable effect, bringing out the full meaning of the verses without indulging in the emphasis or the superabundant gesticulation by which so much recitation is entirely spoilt. There was no lack of fire in the first performance, nor of pathos in the second, and both were characterized and controlled by remarkable taste. But it was in the scene from *The Hunchback*, with herself as Helen and Mr Wyndham as Modus, that Miss Kenney was seen to the greatest advantage. Her acting was marked by qualities alike subtle and striking, by much humour, and by perfect grace and refinement. Miss Edith Wynne, Mrs Aylmer Gowing, Mr Herbert Standing, and Herr Krannick (pianist) took part in this highly varied entertainment.

ROYAL ALBERT HALL.—A concert, described as "English and operatic," was given in this hall on Saturday afternoon, under the direction of Mr William Carter, and largely attended. The English part of the programme consisted mainly of songs and concerted vocal pieces, which may be dismissed here with a brief notice of those most favourably received. Sullivan's "Orpheus with his lute" was among the fortunate ones, as sung by Miss Pattie Winter, a *débutante*, and pupil of Mr W. Carter. Miss Winter, who promises well, obtained a recall not only after this song but at the conclusion of Bishop's "Lo, here the gentle lark," which, however, did not suit her quite so well. Miss Anna Williams, in Dudley Buck's "When the heart is young," and Mdm Trebelli, in Mr Carter's "What the waves said," were thoroughly successful in pleasing the audience, helped, no doubt, by the popular character of the music. Mr Carter's song had to be repeated, and bids fair to become a general favourite. How "Let me like a soldier fall" was given by Mr Maas, "The King's Champion" by Signor Foli, and "The Message" by Mr Vernon Righy can as easily be imagined as the measure of applause bestowed upon each of these esteemed vocalists. Mr Redfern Hollins had no less reason to be satisfied with his audience, obtaining, as he did, an encore for "The Bay of Biscay." The instrumental solos were played by Mr Carter (pianoforte) and Mr Edwin Bending (organ), who were heard respectively in the *barcarolle* from Sterndale Bennett's Fourth Concerto, and an *Andante* by the late Henry Smart. It had been announced as a special operatic feature of the concert that the *Garden Act* in Gounod's *Faust* would be played by Mdm Christine Nilsson, Mdm de Vaney, Mdm Trebelli, Mr Maas, and Signor Foli, the artists wearing the costume of the characters represented. It is hard to imagine how such an idea could have originated among persons having any notion of propriety and the ordinary fitness of things. But no doubt many were attracted by

<sup>+</sup> *Etudes sur la vie et les travaux de Cherubini.*

it, only to suffer disappointment. A handbill was distributed in the hall stating that Madame Christine Nilsson felt unable to act in costume at her first public appearance since the death of her husband. This was unquestionably a relief to some; for the rest, the platform looked like a garden, with its array of beautiful plants, and, as the artists indulged in gesticulation and movement, little was left for imagination to supply. It is to be hoped that even this imperfect intrusion of the stage into the concert-room will not have the usual force of a precedent. Such a thing may be tolerated in America, when a *prima donna* is exploited with the sole object of making money; but here a better taste should prevail. The vocalists above named were, of course, perfectly familiar with their work, and quite capable of doing it well. We regret to add that as much cannot be said of Mr Carter's orchestra. To compensate in some measure for the disappointment which a portion of the audience may have felt, Madame Nilsson sang "Angels ever bright and fair." This was the success of the day. Around the singer gathered the sympathies of every one present, and as she gave Handel's pathetic strain with most touching expression, it was felt that an irresistible appeal not only to admiration, but to kindly feeling, had gone forth. The audience responded with two hearty recalls.—D. T.

**MUSICAL ASSOCIATION.**—The sixth monthly meeting of this society took place on the 3rd inst. at 27, Harley Street, when a paper was read by Mr Arthur O'Leary entitled "Sir Sterndale Bennett; a brief review of his life and works." The subject attracted many friends of the deceased composer. The lecturer touched upon the salient points of his career, and gave special importance to his visits abroad and his friendship with Mendelssohn and Schumann. In reference to these he read a letter from a connection of the Mendelssohn family, giving a graphic description of Bennett's social characteristics and his relations to Mendelssohn. Extracts from the criticisms of foreign writers were also given, proving the high esteem in which our countryman was held abroad. His friendly connection with Charles Kingsley and other notabilities was also alluded to. At the conclusion of the paper, the chairman, Mr G. A. Osborne, invited some of the members present to offer their remarks, and in response, Mr Kellow Pye referred to the friendship existing between him and the composer dating from the time they were fellow-students at the Royal Academy of Music. Mr J. T. Coleridge gave an interesting account of the origin of the "Ajax" music, and Mr Otto Goldschmidt spoke in terms of the highest admiration of our illustrious musician, both as a man and as an artist. He expressed his surprise at the temerity of any one daring to question Sterndale Bennett's claims to fame, and supported the suggestion that the publication of a handsome and uniform edition of his works would be a fitting tribute to his memory. After some complimentary remarks to the lecturer, the meeting separated.

THE tenth and last of the St John's (Clapham) "Pleasant Evenings" was given at the rooms, Gaskell Street, on Monday, April 24th. An excellent programme of music was gone through, the singers being Mrs Sutton Sharpe, Misses Chatterton, Tyler, and Delia Harris (R.A.M.), Messrs Spencer Tyler and O. Borradaile. The instrumentalists were Mrs Sutton Sharpe (a distinguished amateur pupil of the veteran, W. H. Holmes), and Miss Mary Chatterton (a niece of the distinguished harpist of that name). Mrs Sharpe played a Scherzo by Brahms, Thalberg's arrangement of "Mi manca la voce," and a brilliant "Presto" by Mr W. H. Holmes; Miss Chatterton contributing her uncle's "Welsh Bardic Illustration." A feature of the evening was a clever "dramatic rendering," by Mr Percival Sharpe, of a scene from *Old Love and the New*. The concert terminated, appropriately, with the National Anthem.

MR OSCAR BERNINGER gave his fifth annual pianoforte recital at St James's Hall on Wednesday afternoon, April 26th, assisted by Mdlle Friedländer (vocalist) and Miss Randegger (pianoforte). Mr Beringer played Mozart's Fantasia in C minor; Brahms' Sonata in F minor, Op. 5; Chopin's Ballade in A flat, Op. 47; Carl Tausig's Ungarische Zigeunerweisen (first time in London); as well as, with Miss Randegger, Franz Liszt's Concerto Pathétique (for two pianofortes), and Rubinstein's Serenade, Op. 16, No. 3; together with Franz Liszt's Consolazione (Nos. 3 and 5), and Polonaise in E. Mdlle Friedländer sang *Lieder* by Schubert, Rubinstein, and Lassen. Mr Eugene Dubruleq accompanied.

MISS NAVARRE, a rising young artist, gave her first *matinée musicale* at the Marlborough Rooms, on Thursday last. Miss Navarre was assisted by Misses Damian, Belval, and Emma Barnett, Messrs. Rea, Elliott Langworth, De Lara, Thorndike, L'Estrange, and George Grossmith. The concert gave satisfaction to a fashionable and numerous audience.

NEW SOUTHGATE, N.—A very successful concert was given on Wednesday evening, April 19th, Miss Clara Dowle (student at the Guildhall School of Music) contributed "The Watchman and the Child" (Cowen) and "Let me dream again" (Sullivan), being called upon to repeat both. Miss Annie Boulton gave "Auntie" (Behrend) and "The Miller and the Maid" (Marzials). Mr W. G. Forington, Tito Mattei's "Oh! hear the wild wind blow" and F. Clay's "Gipsy John" (both encored). Mrs Waud, Misses Waud, C. Willows, and Gardiner; Messrs W. O. Waud, J. Banister Brown, and Walter Homewood also assisted.

#### PROVINCIAL.

ROCHESTER.—The last of the three grand Subscription Concerts of the Rochester, Strood, and Chatham Choral Society was given in the new Corn Exchange, on Monday evening, April 24th, before a numerous and fashionable audience. The first part of the concert consisted of Mozart's *Requiem*, and the second of a selection from Handel's *Samson*, the exponents being Misses Mary Davies and Damian; Messrs William Shakespeare and R. Hilton. The band (composed of members of Mr Manns' Crystal Palace Band) and chorus numbered about 200. Mr Jacques Rosenthal was the leader of the orchestra, and the conductor was the Rev. W. H. Nutter. It is scarcely necessary to inform our readers that, with such excellent vocal and instrumental "materials," the performance of Mozart's Mass was beyond reproach, and that it was listened to with the deepest attention. The selection from *Samson* consisted of the overture; the choruses, "Awake the trumpet's lofty sound," and "Then round about the starry throne," "To song and dance we give the day," "Fixed in his everlasting seat," and "Let their celestial concerto all unite." The airs given were "Return, O God of Hosts" (Miss Damian), "Let the bright seraphim" (Miss Mary Davies), the trumpet *obbligato* part to which was remarkably well played on the cornet by Mr L. W. Hardy, "Total eclipse" (Mr Shakespeare), and "Honour and arms," (Mr Hilton), together with the duet, "Go, baffled coward, go," energetically declaimed by Messrs Shakespeare and Hilton. Between the first and second parts of the concert, at the request of the committee, Mr Jacques Rosenthal, the accomplished violinist, played a movement from John Sebastian Bach's suite in D, and played it in a manner so thoroughly artistic that he won golden opinions from the audience, who duly acknowledged the pleasure they had received from his performance by awarding him hearty and unanimous applause. The thanks of the subscribers are due to the committee for organizing such excellent concerts, to the Rev. Mr Nutter for his able conducting, and to the honorary secretary, Mr Geo. Watson, jun., for the perfect way in which he organized and carried out the intentions of the committee.

WIGAN.—On Tuesday last the Wigan Amateur Orchestral Society (under the patronage of the Countess of Crawford and Balcarres, and Col. McCorquodale, High Sheriff of Lancashire) gave a grand promenade concert in the public hall, the conductor being Mr Peter Taylor. The house was crowded in every part, and the performance was very successful. The singers were Miss Jones, Dr L. V. Mapci, and Mr W. A. McClure.

SIR MICHAEL COSA.—Strong hopes are entertained that this great and long-popular conductor will once more be at his post during the Handel Festival, which he has marshalled and directed ever since the preliminary-trial meeting, in 1857.

MISS ELIZABETH PHILP, the popular song writer, announces an evening concert at St. James's Hall on Friday, May 19th. Several new compositions from her pen are to be introduced by Mdlles Sterling and Fassett, Messrs Maybrick, Marzials, &c. Special mention is made of a "humorous part song," composed expressly for the London Vocal Union, the words of which are by Mr E. L. Blanchard. The many friends and appreciators of the clever and amiable lady will unite in wishing her all possible success.

**ROYAL ACADEMY OF MUSIC.**—The Llewelyn Thomas Gold Medal was competed for on Thursday last week, the 20th April. The examiners were Messrs Deacon, Handel Gear, and John Hullah (chairman). There were sixteen candidates, and the medal was awarded to Kate Hardy. The Evill Prize (a purse of ten guineas) was also competed for, with the same examiners. There were six candidates, and the prize was awarded to John G. Robertson. The Sankey Prize (a purse of ten guineas) was also competed for, with the same examiners. There were thirteen candidates, the prize being awarded to Beatrice Davenport.

## ROYAL ACADEMY ORCHESTRAL CONCERT.

(From the "Era," April 9, 1882.)

There is so much excitement in the musical world just now respecting the Royal College of Music that some are apt to forget that we have a College of Music already in existence which has done and is doing great service. Whatever may be done on behalf of music in the future, it would be the height of injustice to the Royal Academy of Music to ignore its honourable record. Some of our best and ablest musicians, our most successful vocalists, and cleverest orchestral and solo players owe their training to the Royal Academy; and, while such good work is done as we find is accomplished at present, there is not the slightest reason why the institution should fade out of existence because of the establishment of a Royal College of Music. Nor do we feel that there is any fear of such a result. The training at the Royal Academy is excellent, and the exertions of the esteemed principal, Professor Macfarren, have had a most beneficial influence on the fortunes of the establishment. The orchestral concert of the students, which took place on Saturday evening last, at St James's Hall, was a most brilliant and successful display of the talents of the pupils, and was also important as affording abundant proof of the care bestowed by the professors in the cultivation of their pupils. We know there are some who carp at the Academy because greater things are not done in composition, but this is not only unjust, but ignorant, criticism. The genius to write original music is bestowed upon a few. Out of all the thousands of musicians Germany has produced, we can count upon our fingers the really great names. Besides, it will be time enough to complain of the scarcity of English composers when there is a greater demand for English music. There has been too great a rage for merely foreign names. Even a composer of real genius like Sir Sterndale Bennett is too often neglected, although composers like Mendelssohn and Schumann appreciated him as one of the first of modern musicians; and, in fact, he is really a classic composer in a far more legitimate sense than many of the Teutonic geniuses, who gleam like will-o'-the-wisps only to deceive the unwary. Setting aside, therefore, all visionary ideas, let us praise without reserve what is being done by the Royal Academy of Music. The concert of Saturday night was worthy of the institution, and even in the matter of composition there were examples of great promise. The overture in F minor, by F. K. Hattersley (Balfe scholar), was a melodious, skilful, and interesting work, reflecting much credit on the young composer. It was well scored, and the ideas were novel and fresh, if not showing great individuality. But Beethoven himself did not display much originality, when he was at the age of Mr Hattersley, whose work was received with such favour that the audience would not be pacified until the youthful composer appeared on the platform. Professor Macfarren had issued a very sensible notice against encores and re-calls, but the verdict was so emphatic in this instance that the Principal consented to relax the rule, and Mr Hattersley was warmly applauded. Mr H. Smith is also another promising student in composition, while the vocalists and solo players in many instances possess such ability as to warrant us in predicting a bright future for them. Miss Charlotte Thudicum, in Mozart's "Non mi dir," and in the soprano music of Haydn's Third Mass, greatly pleased the audience. The bright, fresh, pure, and telling quality of her voice and her good intonation fully justified the hearty applause bestowed. Miss Beare in "With verdure clad" also distinguished herself greatly; Miss Josephine Pilham and Miss Arnold, with Miss Hilda Wilson, equally deserving honourable mention. The pianoforte playing was excellent. Mr Samuel Wiggins, in the first movement of Beethoven's Concerto in E flat, played with the finish and refinement of an experienced performer; and Miss Marian Davis, in the graceful and masterly Caprice of Sir Sterndale Bennett, acquitted herself admirably. Miss F. Smith was also successful, and Mr W. C. Hann played a violoncello solo in good style. Other students appeared, and showed talent and careful study. Mr W. Shakespeare conducted the orchestra with the utmost zeal and musically care. The concert was, in fact, in all respects highly creditable to the Royal Academy.

BERLIN.—Brogi, the barytone, very popular here, chose *Ernani* for his first appearance at the Central Skating Rink. The house was full.—The premises at present occupied by Stern's Conservatory having long since been found too small, a new edifice is being erected in the garden of what was the Chinese Embassy.—The monument in memory of the late Professor Heinrich Kotzolt, assistant conductor of the Royal Cathedral choir, was unveiled on the 17th inst. A tall granite plinth bears a striking likeness in marble bas-relief of the deceased. Underneath is the inscription:—"Heinrich Kotzolt; born, August 26th, 1816; died, July 2nd, 1881." At the back are the words:—"Erected by his Friends and Pupils."

## DANTE-LISZT.



The first of a new series of these excellent concerts took place at St James's Hall on Saturday afternoon, when Liszt's symphony in illustration of Dante's *Divina Commedia* was performed for the first time in England. It was Mr Walter Bache who, at his annual concerts, first brought prominently and persistently before the English public those works of exaggerated effort and mistaken ambition by which Liszt has striven for many years to be recognized as a great composer, not having been content with the position which he long ago gained—without dispute—as a pianist of rare powers and accomplishments. Most, if not all, of his twelve *Symphonische-Dichtungen* (besides other elaborate works) have now been given (some more than once) in this country, and it is difficult to avoid the conclusion that more than due attention has been called to productions in which arrogant (even insolent) self-assertion, unbridled eccentricity, confused and incoherent thought, usurp the place of all that, according to the classic models of the past, constitutes what is properly called musical composition. The estimation in which Liszt holds his own capabilities is indicated by the names of the authors whose grand conceptions he has dared to couple with his laboured and vapid musical illustrations. Besides the great Italian poet named above, Shakspere, Tasso, Goethe, and others have been dragged into association with sounds that to cultured musicians are subversive of all poetical imaginings. As an imitator of Berlioz in the use of superabundant orchestral effects Liszt gives factitious importance to thoughts that are seldom of any intrinsic value, and are often little better than alternate patches of frenzied rant and maudlin affectation; more like blobs of colour of different shades thrown promiscuously on a palette than an orderly and thoughtful arrangement thereof on canvass by the hand and mind of an artist. To go into minute details as to the Dante symphony would be a travesty on criticism—the work itself having more the effect of a burlesque than of serious musical thought. The first division, "Inferno," is more suggestive of its subject than either of the two following movements, as it mainly consists of a series of groans and yells from the more demonstrative brass instruments, screams from the piccolo, passages of diminished sevenths, chromatic scales, &c., with no organized arrangement, and extremely painful to listen to. Perhaps all this may be considered by some authorities as being true to the subject. If so, it is such naked and ugly truth as had better have been left undisplayed. Had the humourist who said that perhaps music is the "least disagreeable of noises" been able to hear Liszt's illustration of the "Inferno," this answer to a question as to whether or no the respondent liked music would doubtless have been worded differently as to the adverb. The few intermittent quiet strains, *Andante amoroso*, have no musical value, and only serve to make the surroundings more hideous. The least offensive portions of the symphony are the illustrations of "Purgatory and Paradise. In the former are some not disagreeable,

but rather commonplace, melodic phrases, reiterated *ad nauseam*; and the last movement derives its chief impressiveness from the introduction of a *Magnificat*, sung, by a choir of female voices, to a simple Gregorian chant; the orchestral details, including the use of harps, being fanciful and skilfully varied. Throughout the whole work there is nothing to compensate the attention which it claims for something like an hour's duration; and such productions can only be admired by those who are ignorant of, or who are disposed to cast aside, what is great and good in the music of the past. If such things are to be estimated as products of high thought and finished art, then we may expect to be called on to accept corrosive sublimate as wholesome food, and aqua-fortis as refreshing drink. Mr Ganz deserves praise for his enterprise in bringing the symphony forward as it has afforded an additional opportunity for judgment as to the claims of Liszt to be estimated as a great composer. The work had been carefully prepared, and the elaborate and difficult orchestral details were finely rendered by an excellent band (headed by Mr Pollitzer as principal violin), and the choral portions were well sung by an efficient choir, Mr Ganz conducting the performance with care and skill.—D. N.



#### MAD. MENTER'S RECITAL.

(To the Editor of the "Musical World.")

SIR,—I was present at the first recital of Mad. Sophie Menter, last Monday, in St James's Hall. My impression on leaving was that I had been listening to some extraordinary pianoforte playing, but that I had never once breathed a sigh, or dropped a tear. Will you explain? Yours respectfully,

THOMAS NOON GADD.

[Certainly not. The programme was a harlequinade in two parts, the first part embracing (why "embracing"?) Schumann's *Carnaval*, the second consisting of a motley array of pieces by sundry composers, with one or two of whom Abbé Liszt somehow got inextricably mixed up.—Dr Blinge.]

#### SHAKSPERE'S BENEFITS TO THE STAGE.

With all the admiration for Shakspere that from time to time breaks forth in enthusiastic eulogies, we do not believe that the obligations that the stage is under to the very monarch of dramatists have been fully realized. We are not going back to the well-trodden ground of the state of the English Drama before Shakspere wrote for the stage, to dilate upon the wonderful revolution made by him in his too short life. This has been done over and over again, and the fact must strike anyone who reads a play antecedent to or contemporaneous with our great poet. We have ourselves compared, or rather contrasted, Shylock with Kit Marlowe's Jew of Malta, and the distinction that we then drew may fairly illustrate the vast difference between even so able a dramatic writer as Marlowe and the inspired genius of Stratford-on-Avon. Such comparisons, however, are, as we have said, not only to a great extent needless, and, perhaps, unprofitable, but they have the fault of having been made too often. Shakspere's benefits to dramatic literature were the outcome of his genius as a writer, and had he been led to another form of authorship, it is probable that he would have induced a great advance also in that branch of letters, although it is hardly likely that the progress would have been so marked as was that manifested in his dealings with plays and their belongings. It is to be remembered that literature had very little of a popular character in his time—at least literature of a worthy kind; and it is not to be supposed that the "understanding gentlemen" quite deserved their epithet as regarded their complete appreciation of the great dramatist who had to submit his mind's treasures to the limited judgment of his contemporaries. One benefit that he conferred upon his own time he has to a great extent bestowed upon after generations, even upon our own. We refer to the dramatic rendering of the history of England; and, whilst we regret that the chronicles that supplied him with his subjects were not in themselves more accurate, we must yield him unstinted admiration for the graphic and generally dramatic form into which he has shaped the incidents that were and should ever be of interest to Englishmen. It was a great thing for the stage that Shakspere made it the most vital narrator of the history of our country that was or is possible for us to have. From his writing of the first part of *Henry the Sixth*, when he was twenty-five years old, to the last of his Anglo-historical plays, *Henry the Eighth*, produced in 1603, when he was aged thirty-nine, he never lost sight of the triple duties of his task, namely, to entertain, to instruct, and to inculcate in his hearers

the noblest lessons of patriotism and national courage. "King and Country" was the password that he never swerved from; he might be biased by the opinions and prejudices of his time; he was, of course, misled occasionally by the chronicles that were his guides; but he made the actors the noblest, the best teachers of English history that the people could have, and we assert our belief that vast numbers of our countrymen at this present time have a more vital conception of our history of the fourteenth and fifteenth centuries from Shakspere and the actors than they have obtained from books or lectures. This alone constitutes a vast benefit conferred by the dramatist on the Stage in identifying it with the honour and glory, the courage and wisdom of our land. It is also a vast honour for the Stage to possess the grandest and most sublime secular literature that the world holds; literature so rich, so wise, and so complete that there is no branch of learning that can dispense with it, and no bigot (whose great delight is to attack the Theatre) who dare deny the mighty inspirations of its bard. It is to Shakspere's genius that the English Stage has owed the position that it has held in the eyes of the educated world. It has been his thoughts, the creations of his mind, the harmonies of his nature that have made the whole world, that speaks his language, kin. It is not for us at the present time to consider how far Shakspere has conducted to the formation of the German drama, although the greatest esthetic students and authors of Germany have displayed an appreciation of his magnificent abilities, second only to the most cultured of his own countrymen. Augustus Schlegel found time too short and words too weak to express his estimation of Shakspere's endowments. Goethe has given, in his *Wilhelm Meister*, an analysis of Hamlet's character hardly second to any English commentary; indeed, German literature of a date when its drama had but few worthy representatives, teems with admiration of the one author who has crowned our Stage with honour in the past, given it lustre in the present, and conferred upon it immortality in the future.

But, apart from such honours as Shakspere may have brought upon himself, and, by association, upon his calling, we would instance the practical benefit that his descendants have derived from his writings. A clever essayist years ago wrote a jocular paper upon "Shakspere as a man of small parts," and the jest was permissible enough, only the adjective was hardly well chosen in its direct sense. The poet had written many short parts; but, generally speaking, there is more in them than we shall find in those of equal length of any other dramatist. There is a well-founded complaint that there is no school for acting in this country at the present time: it is said that touring companies are destroying the chances that young people used to have of learning their profession. It is an assertion too patent to all for any one to dispute, and, in such a trouble, thoughts of Shakspere remind us once more of the obligations for which the Stage is his debtor. It will be as Balthazar that the tyro shall take his early teachings of Romeo, and it is as Bernardo or Marcellus that some future Hamlet may learn of him he looks upon, and, if his schooling live in his memory, he shall be thankful amongst others for this service of the dramatist; grateful alike for the short parts that gave him practice and opportunity, as well as for those mighty ones that came at first by looking on the impersonation of others before he dare render them himself. At all times were these short parts a boon to dramatic acolytes, at no period in the history of the Stage were they more valuable than now. Your small mind may find such characters unprofitable, barren, and dry; but he whose inspiration is growing will see that the lesser leaves and the greater spring from the same tree, have the like verdure; and those who think the former dry and withered have first withdrawn them from their parent stem and with their own neglect have allowed the life sap of their nature to waste away. Shakspere has conferred no greater benefit to the Stage than these short parts, despised by many who would cease to do so if they studied them.

But one more benefit does our Stage especially owe to its mighty creator, and perhaps this influence is more valuable, more enduring in its weight, more powerful than any author of any time has had upon the literature of his country since the pen had the task of tracing the creations of the mind. To Shakspere has fallen the work of checking from time to time the degeneracy which fashion and circumstance contributed to bring upon the theatrical performances of many epochs of the Drama since the mighty poet lived. The profligacy of a dramatic literature written for the debauchees of Charles the Second's vicious Court, the impudent meddlings of Colley Cibber, and of men who had not his capabilities to excuse them in their insolence, the uncongenial importations of the French Stage, the maudlin sentiment that had occasionally made itself heard upon our boards, in George Coleman the Younger's plays amongst others, all have been in their turn brushed away to make room for the unalloyed gold of Shakspere, whose sterling value at once showed the meretriciousness of that which had for a time

supplanted it. It is, probably, this standard of worth and excellence that is fated to maintain the English drama for ever from a decline that no other country is so well guarded from. Racine, and Corneille, and Voltaire have a stiltedness that stands in their way when their works would appeal to the enthusiasm of their countrymen; not so Shakspere. He has from the very truth of Nature drawn the instincts of the characters with which he dealt; and has set an example to all that shall come after him the one salient axiom that all the characters of a play are the men and women of this world, not the impossible heroes and villains of a madman's imaginations, or a pedant's artificial invention. This truth to Nature was the test-point of his plays; and it is in their relation to life, as it was and is, that he has distanced all competitors; and now, as we believe he ever will do, he acts as a landmark in literature to bring men back from devious paths and dangerous roads, ever teaching us the lesson he had learnt by heart, and by which he made the whole world kin.

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## WAIFS.

THE final concert of the Sacred Harmonic Society will take place at St James's Hall on Friday next, the 28th inst., when Handel's oratorio, *Solomon*, with Sir Michael Costa's additional accompaniments, will be performed. The solos will be given by Miss Anna Williams, Miss Adela Vernon, Mdmne Patey, Mr Henry Guy, and Mr Burges. Apart from this being the last concert of the society, great interest will be added from the presence of Sir Michael Costa, whose health is happily so far restored as to enable him to resume the conductor's *bâton* and direct the performance, which, preceded by the National Anthem, will close the society's operations and the 50th year of its existence.—*Times*.

The Court of the Merchant Taylors Company have voted 1,000 guineas, payable in five annual instalments of 200 guineas each, towards the scheme for the establishment of a Royal College of Music.—On Saturday afternoon, in response to an invitation of the Lord-Lieutenant of the county of Hereford, issued at the instance of the Prince of Wales, a large meeting was held at the Shire Hall, Hereford, to consider the proposal of the Prince of Wales to establish a Royal College of Music. Lord Bateman (Lord-Lieutenant) presided, and among those present were the Mayors of Hereford and Leominster, Viscount Hereford, the Dean of Hereford, Mr Henry Leslie, Mr J. Rankin, M.P., the Rev. Sir George Cornwall, the Rev. Sir F. A. G. Ouseley, and the High Sheriff. The Chairman expressed his regret that the Bishop of Hereford had declined to subscribe to the object or attend the meeting.—A meeting of the City Committee of the fund for the establishment of a Royal College of Music was held at the Mansion House, Mr Alderman Cotton, M.P., presiding. There were present Lord Charles Bruce, M.P., Sir George Chambers, Mr Seligmann, Mr E. K. Bayley, Mr Henry Ellis, Mr Howard Morley, Mr W. B. Leaf, Mr Deputy Edmeston, and Mr Charles Morley. The committee resolved to take steps to promote the fund among the various bankers and merchants in the city, and among such bodies as the Stock Exchange, the Corn Exchange, the Baltic, Lloyd's, and the Commercial Sale Rooms. Lord Charles Bruce said it was important that as large a public list as possible should be got together, as it would materially strengthen the application for a subsidy for the Royal College from the Government.

Etelka Gerster, after leaving America, goes to Russia.

Grau's French Opera-Troupe was recently in Havannah.

Friedrich Lux's *Schmied von Ruhla* has been produced at Darmstadt.

Teresina Singer has been playing the heroine of Verdi's *Aida* at Palermo.

The *Dimitri* of Joncières is in rehearsal at the Grand Théâtre, Bordeaux.

Wagner's *Rheingold* has been given at the Operahouse, Frankfort-on-the-Maine.

Masini, the tenor, lately sang Eslava's "Miserere" in the Cathedral, Seville.

A Russian violinist, named Nagornoff, has been playing with success in Florence.

A band of Hungarian Gipsies have been giving concerts at the Cirque Royal, Brussels.

The season at the Teatro Colon, Buenos Ayres, was inaugurated with *Guarany* (Gomez),

The Strakosch Opera-Company opened at MacVicker's Theatre, Chicago, on the 4th inst.

A new opera, *Il Violino di Cremona*, by Duke Giulio Litta, has been produced in Milan.

Mendelssohn's *St Paul* was performed on Good Friday in St James's Church, Chemnitz.

In the conflagration which destroyed the Grand-Ducal Theatre, Schwerin, a fireman lost his life.

The Italian Opera-Company engaged at the Teatro Solis, Montevideo, left Genoa on the 22nd inst.

Albert Vizentini was lately in Milan making engagements for the next Italian season in St Petersburgh.

Reginaldo Grassini, of Florence, has been appointed director of the School of Music at Reggio d'Emilia.

The Czar has sanctioned a Polish Theatre in St Petersburgh, probably to open on the 1st September next.

A performance of Tufari's *Sette Parole del Redentore* was given on Good Friday in the Gesù Nuovo Church, Naples.

Mad. Adelina Patti is reported to have signed for fifteen nights at the Academy of Music, New York, at £800 a night.

Two-act opera, *Lilli*, words by M. E. Brorcké, music by M. Ch. Simar, has been performed at the Lyrio Club, Ghent.

A well-known foreign musical critic, Antonio Peña y Goñi, of the Madrid *Tiempo*, has married Josefa Perez Fernandez.

Sophie Heilbronn will resume her lyrical career in Italy, appearing first at the Scala, Milan, and thence proceeding to Rome.

The King of Portugal has created the barytone, Kaschmann, Knight of the Order of the Redeemer, and Royal Chamber-Singer.

An Italian-opera company is playing in Oporto. The season commenced on the 20th inst., and will continue to the end of May.

Buffalo (U.S.) musical critics speak of *La Sonnambula* as "an operatic novelty"—("Buffalo girls come out to night."—Dr. Binge.)

Stagno will, in all probability, be the tenor in Donizetti's *Duca d'Alba* at the Teatro Costanzi, Rome. Bottesini will be the conductor.

Mr Gye's Turolla (the Turolla of the *Roi de Lahore*) and Ormondo Maini have been singing with much applause at Warsaw, in Boito's *Mefistofele*.

*Mignon*, with Ferni-Germano in the part of the heroine, has alternated lately at the Manzoni, Milan, with *Dinorah*, Leria in the title-part.

The great Italian tragedian, Tomasso Salvini, has been playing in St Petersburgh, creating, as he does wherever he appears, an immense sensation.

Mdlle Tagliana, who lately ceased to be a regular member of the company, has signed for four months next autumn at the Royal Operahouse, Berlin.

Maurel, the barytone, was to make his re-appearance yesterday, Friday, at the Paris Grand Opera in the *Hamlet* of Ambroise Thomas, (19th performance of that work).

*Claudia*, a five-act opera, words by Peronnet, music by Baudin, after carrying off first honours in the competition of 1880, has been produced at the Grand-Théâtre, Marseilles.

Schubert's opera, *Alfonso und Estrella*, is in preparation at the Royal Operahouse, Berlin. The characters of the hero and heroine will be sung respectively by Ernst and Mdlle Pollak.

Dr Wyld, Gresham Professor, has just published, under the title of "Music as an Educator," his series of four lectures delivered by him at Gresham College in February and March last.

The Italian operatic season at the Teatro San Fernando, Seville, was inaugurated with *Les Huguenots*, the principal characters sustained by De Retzké, Borghi, Verger, Masini, and Vidal.

Leon Jehin officiated at the last concert of the Association des Artistes Musiciens, Brussels, in place of Dupont, whose duties necessitated his presence in London, at the Royal Italian Opera.

Emma Nevada, the young American songstress, began a short engagement at the Pagliano, Florence, as Amina in *La Sonnambula*—one of the parts in which she was heard at Her Majesty's Theatre.

The death is announced, at an advanced age, of Mr James Hipkins, many years a contributor to *The Musical World*, and a gentleman esteemed and respected by everybody who had the pleasure of his acquaintance.

At Mr George Gear's concert on Tuesday afternoon next, at St George's Hall, Miss Anna Williams will introduce a MS. *scena*, composed by the concert-giver; and his new songs, "Sweet visions" and "In the peaceful night" (serenade), will be sung respectively by Mdmne Patey and Mr Percy Blandford. Mr Gear is announced to play (amongst other pieces) his own Sonata, No. 2, in C minor.

Sir Julius Benedict's incidental music to *Romeo and Juliet*—including a Sarabande and Minuet, arranged for the pianoforte, and a "Wedding Carol," for female or boys' voices—has just been published by Messrs Metzler & Co.

The committee of the Hereford Festival have accepted for performance, at the evening concert on September 12, Miss Alice Mary Smith's new cantata, being a setting for orchestra, soli, and chorus, of Collins' *Ode to the Passions*.

"Walt Whitman," remarks the New Orleans *Picayune*, "is one of the most even writers America possesses. There is no difference between his poetry and his prose. (His poetry is plainer than his prose and his prose less rugged than his poetry.—Dr Blinge.)

Mr Nicholas Mori's "Descriptive Music," for orchestra, to W. S. Gilbert's poetical fairy comedy, *The Wicked World*, was performed last week at the composer's residence. Herr Carl Ryal conducted, Herr Pollitzer was "chef d'attaque," and Mr Lindsay Sloper presided at the pianoforte.

On the conclusion of the operatic season at the Grand Théâtre, Antwerp, Léon Jehin, who, in his capacity as conductor, had rendered himself exceedingly popular, was presented with a chronometer and ring by the singers and chorus, and with a handsome wreath from the members of the band.

Miss Alice Roselli announced her concert for Tuesday evening next at Steinway Hall. As Miss Roselli is highly esteemed by all who have benefited by her instructions, and have been gratified by her exceptional vocal ability, we are not surprised to learn that her concert will be given under the most distinguished patronage.

On Wednesday, May 3, Mr G. B. Allen's opera, *The Wicklow Rose* (libretto by Reece), is to make its first appearance in public, at the Prince's Theatre, Manchester. The cast will include Miss Alice May, Madam Soldene, Messrs Nordblom, Dwyer, Marshall, and Lewins. *The Wicklow Rose* was "recited" at the Arts Club, Manchester, about two years ago, and was highly spoken of at the time.

MUSIC FOR THE PEOPLE.—Lady Colin Campbell, Lady Benedict, Miss Rees, and Mr Theo Marzials took part on Monday at the last concert for the present season by the Popular Ballad Concert Committee, at the Foresters' Hall, Clerkenwell. A new song, by Lady Benedict, was sung by Miss Edith Parkyns, accompanied by the composer. At these concerts compositions by Haydn, Beethoven, Mendelssohn, and Wagner have been given, with ballads, interpreted by well-known artists. They re-commence at Clerkenwell on Saturday, October 14th, and will be carried on through the winter every Saturday evening. The choral classes, promised by the committee, are practising under the able direction of Mr W. Henry Thomas.

GENOA.—August Bungert has completed what he calls a musical comedy, *Die Siegerin*, and is now busy on another dramatico-musical work, *Odyssaeus*, which will consume two evenings in performance.

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